

Bach.

SHORT PRELUDES AND FUGUES

Piano

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Vol. 15

BACH  
Short  
Preludes and Fugues  
For the Piano

(MASON)

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# Schirmer's Library of Musical Classics



Vol. 15

JOHANN SEBASTIAN BACH

Short  
Preludes and Fugues

FOR THE

Pianoforte



EDITED AND FINGERED

BY

DR. WM. MASON

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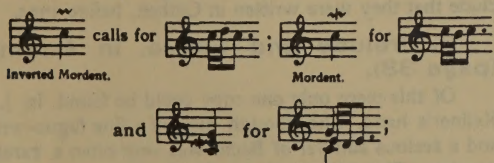
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
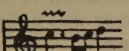
## PREFACE.


The titles of these compositions are a sufficient evidence of our purpose to collect the easiest instructive works of J. S. Bach in a single volume. They are given, in part, in accordance with the author's own manuscripts; in part (where the latter were lacking) after the best early copies.



When the autograph was at hand it was followed implicitly, as is proper; for any variants found in copies do not indicate later improvements on the master's part, but are mere mistakes in writing, or arbitrary "corrections," unworthy of notice. During the work of restoring the other pieces, of which no original autographs exist, and which could be written out only by collating several old copies, we were guided by the most scrupulous conscientiousness and, in case of frequent conflicting readings, by a most careful study of Bach's style and art, so that we may hope that a connoisseur may hardly be found who will refuse his approval of our final decisions.

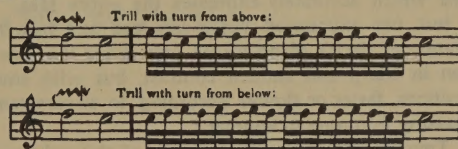
As to the signs employed for the embellishments, and their execution, they are to be understood thus:



the sign  is written instead of *tr*, when the after-beat is written out; e.g., ; otherwise the same

sign  calls for a trill without after-beat; but in this case the last trill-beat must be played quicker than the others. Every trill on a dotted note closes, when the after-beat is not written out, on the dot, and the short note following the dot retains its entire time-value. The Bach trill, to be properly executed, must never be begun on the note over which the sign stands, but on the next note above, either a tone or a semitone higher, according to the scale. Bach considered the trill as a manifold repetition of the *appoggiatura*, and regarded its æsthetic charm as lying in

the repeated alternation of a suspension with its resolution; this also explains the function of the after-beat, without which final satisfaction could not be attained. Should the auxiliary trill-tone be foreign to the key in which the piece is written, it has a special chromatic sign. The occasional sign  or  is explained by J. S. Bach himself, in the "Clavierbüchlein" for W. F. Bach, as follows:



(N.B.—For the convenience of students, the embellishments are, in this edition, written out in full in small notes.)

With regard to the marks of tempo and expression which we have added, only tradition, as handed down to men still living, could decide. Its authenticity will not be doubted after the statement is made, that the principal medium for its conveyance was Forkel, whom Wilhelm Friedemann and C. Ph. Em. Bach recognized as a true disciple of the Bach school.

It may seem strange, that marking by means of slurs and dots over the notes is generally omitted. The reason is found in the nature of the case. It was feared that slurs might induce a "sticky" style, and dots a too detached style, in executing the melodies. Either would be foreign to the true interpretation of Bach's clavier-compositions, according to which the tones should be like a string of pearls, each touching the next at one point only. It would be far better to hold the individual phrases together by slurs, and to indicate by dots the places where one phrase ends and another commences. Some such punctuation is necessary for piano-players of the present time, when they are to play Bach's compositions; for the proper phrasing of the latter is not a matter of course to them. An attempt to use slurs and dots in this way has been made most fully in No. 9 of the Twelve little Preludes for Beginners. Old-time players



understood this style of playing thoroughly, and introduced great animation into their phrasing, besides, by frequent *crescendi* and *decrescendi*, in accord with the evident sense of the phrases—here indicated with sufficient frequency by the familiar signs  $\text{<}$  and  $\text{>}$ . Where the *crescendo* or *decrecendo* involves more extended passages, however, *cresc.* or *dimin.* has been added. We must also observe, that the earlier virtuosi played with fire and elegance combined, but without greater admixture of their own subjectivity than was unavoidable; for then much less was said about "individual conception" than now-a-days. One hundred years ago, this style of interpretation was termed "modest"—a word which accurately expresses the entire idea. For the rest, our expression-marks can lead to a true interpretation of Bach's piano-pieces only when they are not taken in sharp and sudden contrast, but with smooth transitions, faster or slower according to circumstances, in passing from one to another.

Touching the separate numbers of this volume, the following remarks are offered :

**1. Twelve little Preludes for Beginners (page 3).**

These pieces were probably jotted down by Bach while he was giving lessons, and were adapted to the immediate needs of individual pupils. Proofs for this assertion are afforded by Nos. 1, 4, 5, 8—11, which were written in the "Clavierbüchlein für W. F. Bach" by his father's own hand, and are exactly reproduced here. The others were in a volume in J. P. Kellner's handwriting. The date of the "Clavierbüchlein" is the approximate date of their composition (1720).

**2. Six little Preludes for Beginners (page 14).**

These are engraved after Forkel's old edition, published by C. F. Peters.

**3. Little two-part Fugue (page 20).**

This fugue, which, by the way, is also extant in the shape of a violin duet in a strange hand, appears in the present new edition with some not unessential emendations by J. P. Kellner's hand.

**4. Fugue in C-major (page 22).**

Reproduced after a single copy in Forkel's literary remains, no other exemplar being obtainable. It was probably written in Cöthen, shortly prior to 1723, as it exhibits the characteristics of the master's sublimest art-period.

**5. Fugue in C-major (page 24).**

After the autograph from the "Clavierbüchlein" above mentioned. This source approximately establishes the time of its composition. It appears to have been written as an exercise for the two weakest fingers, especially of the right hand.

**6. Prelude and Fughetta, in D-minor (page 26).**

**7. Prelude and Fughetta, in E-minor (page 28).**

For these two pieces autographs were at hand, and were followed implicitly. From their style we may conclude that they were written in Cöthen, before 1723.

**8. Prelude and Fugue, in A-minor (page 33).**

Of this piece only one copy could be found, in J. P. Kellner's hand, who, though himself a fine fugue-writer and a zealous admirer of Bach, was very often a careless copyist. The editor's task was, therefore, confined to the discovery and correction of slips of the pen. It is probable that this piece was written some years earlier than the two preceding.

F. K. GRIEPENKERL.

**SHORT PRELUDES AND FUGUES**

**12124**







# Twelve little Preludes for Beginners.

Moderato.

1. *mf* *cresc.* *f* *dim. poco a poco.* *c.)* *dim.*

For the convenience of Students, the embellishments are in this Edition written out in full in smaller notes.  
The following are the principal signs and the manner in which they are to be played. *Ed.*

a.) Mordent; played: b.) Trill with slide from below, and after-beat; played:

c.) Trill with slide from above, and after-beat; played: d.) Inverted Mordent; played:

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Allegro non' troppo.

[illegible]

Allegro con moto.

Allegro con moto.

3.

*p*

The musical score is for a piece in 3/4 time, marked 'Allegro con moto.' It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first system shows the right hand playing a melody with eighth-note triplets and the left hand providing a simple harmonic accompaniment. The second system continues the melody, with the right hand playing sixteenth-note triplets. The third system features a more complex right-hand melody with sixteenth-note triplets and a left-hand accompaniment that includes a sharp sign. The fourth system shows the right hand playing a melody with sixteenth-note triplets and the left hand providing a simple harmonic accompaniment. The score is written for a single instrument, likely a piano or a violin.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass staff marked *mf*.

System 1: Treble staff has a melodic line with eighth notes and sixteenth notes. Bass staff has a simple accompaniment. Dynamic marking: *mf*.

System 2: Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes. Dynamic marking: *f*.

System 3: Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes. Dynamic marking: *f*.

System 4: Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes. Dynamic marking: *f*.

System 5: Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes. Dynamic marking: *dim.*

System 6: Treble staff continues the melodic line. Bass staff has a more active accompaniment with eighth notes. Dynamic marking: *mf*.

Andante con moto.

4.

*p*

*mf*

*dim.*

*p*

*mf*

*cresc.*

*mp*

*p*

*f*

*dim.*

The musical score is written for piano and consists of six systems of two staves each. The tempo is 'Andante con moto.' The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The first system includes a measure with a piano (*p*) dynamic marking. The second system includes a measure with a mezzo-forte (*mf*) dynamic marking. The third system includes a measure with a decrescendo (*dim.*) dynamic marking. The fourth system includes a measure with a mezzo-forte (*mf*) dynamic marking. The fifth system includes a measure with a crescendo (*cresc.*) dynamic marking. The sixth system includes a measure with a forte (*f*) dynamic marking. The piece ends with a double bar line and repeat signs.





## Andante espressivo.

6.

Handwritten musical score for exercise 6, marked *mf*. The piece is in 2/4 time and features a treble and bass staff. The melody is characterized by rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above the notes. The bass line provides harmonic support with sustained notes and moving eighth notes.

Continuation of exercise 6. The treble staff continues with intricate sixteenth-note patterns, while the bass staff maintains a steady eighth-note accompaniment. The piece concludes with a final chord in the bass.

Continuation of exercise 6. The treble staff features a series of descending sixteenth-note runs. The bass staff includes a *cresc.* (crescendo) marking. The piece ends with a final chord in the bass.

7.

## Allegretto.

Handwritten musical score for exercise 7, marked *mf*. The piece is in 2/4 time. The melody consists of eighth-note patterns. The bass line is a simple eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the treble staff.

Continuation of exercise 7. The treble staff features a series of descending eighth-note runs. The bass staff includes a *f* (forte) marking and a *dim.* (diminuendo) marking. The piece concludes with a final chord in the bass.

Continuation of exercise 7. The treble staff features a series of ascending eighth-note runs. The bass staff includes a *cresc.* (crescendo) marking. The piece concludes with a final chord in the bass.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. Above the treble staff, there are numbers indicating fingerings: 4, 1, 4, 5, 4, 3, 5, 4, 5, 4, 5, 1, 4, 3, 2, 1, 5. Below the bass staff, there are numbers indicating fingerings: 1, 5, 4, 2, 1, 2, 4, 2, 5, 1, 4, 5, 3, 2, 4, 1, 3, 2. The score is presented on a single page with a decorative border.

8. *Allegro.*

*p*

*p*

3 5 1 5 4 5 1 3 1 5 1 3 5 1 2

[illegible]

9. Moderato. *f* risoluto. *p*

*mf* *cresc.* *p*

*f* *dim.*

*p* *f* *p*

*cresc.* *mf* *dim.* *pp legg.*

*p* *rinf.*

a.) This F, in connection with the F sharp in the bass which immediately precedes it form a false relation. It is found, however, in all the best Editions. *Editor.*



*cresc.* *f* *dim.* *p* *f*

*f. dim.* *p f* *mf* *dim.*

*p* *cresc.* *rall.* *ff* *pesante.*

### Minuet - Trio.

Allegretto.

10.

*p* *mf*

**Andantino.**

[illegible]



First system of musical notation, featuring a treble and bass staff. The treble staff contains several measures with fingerings (2, 5, 1, 2, 4, 4, 5, 1, 2, 1, 5, 2, 4) and articulations (accents, slurs). The bass staff contains corresponding notes with fingerings (1, 1, 2, 3, 1, 2, 1, 3, 2, 2, 3, 1, 5, 3-5) and articulations (accents, slurs).

*Allegretto.*

12. *f*

Second system of musical notation, marked "12." and "f". It features a treble and bass staff with fingerings (5, 2, 5, 1, 1, 3, 2, 2, 1, 2, 1) and articulations (accents, slurs).

Third system of musical notation, featuring a treble and bass staff with fingerings (5, 1, 2, 5, 2, 2, 4, 1, 4, 4, 3, 4, 3) and articulations (accents, slurs).

Fourth system of musical notation, featuring a treble and bass staff with fingerings (3, 4, 2, 5, 2, 1, 1, 1, 2, 4, 3, 1, 4, 1, 4, 5) and articulations (accents, slurs).

Fifth system of musical notation, marked "mf". It features a treble and bass staff with fingerings (1, 1, 5, 3, 1, 5, 2, 5, 4, 3, 1, 2, 1, 2, 1, 2, 3, 2, 4) and articulations (accents, slurs).

Sixth system of musical notation, featuring a treble and bass staff with fingerings (4, 3, 3, 2, 4, 5, 3, 4, 2, 1, 4, 5, 3, 2, 3, 1) and articulations (accents, slurs).





Con moto.

2.

*mf*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff starts with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes with fingerings (2, 5, 4, 3, 2, 1, 3, 1, 4, 3, 2, 1, 3, 4, 4, 1, 3, 4, 5). The bass staff has a bass clef and a key signature of two flats, with notes and fingerings (2, 2, 1, 1, 1).
- System 2:** Treble staff continues with eighth and sixteenth notes and fingerings (4, 4, 1, 3, 4, 5, 4, 3, 3, 2, 1, 3, 1, 1, 5, 4, 3, 2, 5, 2). The bass staff has notes and fingerings (1, 3, 2, 4, 2, 4, 3, 3, 1, 2, 3, 1, 2).
- System 3:** Treble staff has notes and fingerings (1, 5, 2, 3, 1, 4, 2, 3, 1, 5, 4, 1, 3, 4). The bass staff has notes and fingerings (1, 1, 2, 3, 5, 2, 1, 5, 3, 1, 3, 2, 1, 1, 5). A *cresc.* marking is present in the middle of the system.
- System 4:** Treble staff has notes and fingerings (2, 4, 3, 2, 1, 4, 2, 1, 5, 3, 1, 2, 1, 2, 1, 2, 4, 1, 2, 5). The bass staff has notes and fingerings (5, 4, 1, 1, 3, 1, 3, 1, 1, 4, 1, 2). Dynamics *mf* and *f* are indicated.
- System 5:** Treble staff has notes and fingerings (2, 4, 1, 3, 2, 4, 3, 1, 2, 5, 4, 3, 1, 3, 2, 2, 1, 4, 5, 4). The bass staff has notes and fingerings (2, 4, 5, 3, 4, 5, 3, 2, 1, 2, 1, 3, 4, 3). A *p* marking is present.
- System 6:** Treble staff has notes and fingerings (3, 3, 5, 2, 1, 3, 4, 3, 2, 1, 2, 3, 4, 1, 3, 5, 4, 2, 1, 4). The bass staff has notes and fingerings (2, 1, 2, 2, 1, 2, 3, 1, 2, 4, 5). A *cresc.* marking is present.

## Vivace.

3. *mf*

*p*

*f*

*cresc.*

*f*



# Allegretto grazioso.

17

4. *p*

*non legato.*

*cresc.*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*mf*

*cresc.*

*f*

## Allegro, ma non troppo.

5. *mf*

*f*

*p*

*dim.*

*f*



## Allegro.

6.

6.

*f*

*p*

*cresc.*

*mf*

*p*

1. 2.

1. 2.

# Little two-part Fugue.

Allegro.

III. *mf*

a.) *dim.*

*p*

*cresc.* *f*

a.) *etc.*



[illegible]

2 1 4 3 2 1 2 4 2

*cresc.*

1 4 2 3 4 2 3 4 2 3

## Fugue.

Allegro moderato.

IV.

The musical score is for a Fugue, IV, in C major, 4/4 time. It consists of six systems of two staves each. The first system is marked *mf* and *Allegro moderato.* The second system has a *cresc.* marking. The third system has a *dim.* marking. The fourth system has a *poco a poco cresc.* marking. The fifth system has a *f* marking. The sixth system has a *sf* marking. The score includes various musical notations such as notes, rests, and fingerings.



*poco a poco cresc.*

*mf*

*f*

*f*

*f*

*dim.*

*p*

*f*

## Fugue.

Allegro.

V.

*mf*

*f*

*mf*

*f* *dim. poco a poco.*

*p*

*f* *dim.*





Prelude.  
Sostenuto.

## Prelude and Fughetta.

VI.

VI. *mf*

The musical score is written for a single instrument, likely a violin or viola, in 3/4 time. It consists of seven systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Sostenuto' and the dynamic is 'mf'. The score is filled with complex, flowing passages, including many triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'dim.' (diminuendo) marking and a final 'p' (piano) dynamic. The bottom of the page shows some additional notation and fingerings, including '2-3 4-5' and '1 4'.



**Fughetta.**  
Andante.

27

The musical score is for a piece titled "Fughetta. Andante." on page 27. It is written for piano in 3/8 time. The score begins with a mezzo-forte (mf) dynamic. The first system shows the right hand playing a series of eighth notes and the left hand playing a bass line. The second system introduces a crescendo (cresc.) and features more complex rhythmic patterns. The third system continues the crescendo and includes various fingerings. The fourth system shows the crescendo reaching its peak and then beginning to diminish (dim.). The fifth system features a piano (p) dynamic and includes various musical notations such as notes, rests, and fingerings. The sixth system continues the piece with various musical notations. The seventh system shows the piece ending with a final chord. The score includes various musical notations such as notes, rests, and fingerings.

## Prelude and Fughetta.

Prelude.  
Andantino.

VII.

*mf*

*p*

*cresc.*

*cresc.*

*dim.*

*cresc.*



The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. It consists of two systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The key signature is one sharp (F#), and the time signature is 2/4. The piano part is marked with a forte 'f' dynamic at the beginning of the first system. The violin part includes various fingerings and bowings. The second system includes a 'dim.' (diminuendo) marking for the piano part. The score is written in a classic, elegant style with clear notation and fingerings.

**Fughetta.**  
**Moderato.**

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, featuring some triplet markings. The third system concludes the piece with a final melodic flourish in the treble staff and a corresponding bass line. The score is printed on aged, yellowed paper.

[illegible]



This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as fingerings (numbers 1-5), dynamics (cresc., mf, dim.), and articulation marks (accents, slurs). The piece features a mix of eighth, sixteenth, and thirty-second notes, as well as rests and longer note values. The first system begins with a *cresc.* marking. The second system includes a *mf* marking. The third system has a *dim.* marking. The fourth system has a *cresc.* marking. The fifth system has a *dim.* marking. The sixth system has a *cresc.* marking. The seventh system has a *dim.* marking.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings.

The first system begins with a treble clef staff containing a series of eighth notes, with a finger number '5' above the first note. The bass clef staff contains a series of eighth notes. A dynamic marking *mf* is present in the middle of the system.

The second system continues the melodic line in the treble staff, with fingerings '1 2 1 2' and '1 3 2 1' indicated. The bass staff has a series of eighth notes with a finger number '1' below the first note.

The third system features a treble staff with a series of eighth notes and a finger number '1' above the first note. The bass staff has a series of eighth notes with a finger number '2' below the first note.

The fourth system shows a treble staff with a series of eighth notes and a finger number '1' above the first note. The bass staff has a series of eighth notes with a finger number '1' below the first note. A dynamic marking *f* is present in the middle of the system, and a *poco a poco dim.* marking is present in the second measure of the system.

The fifth system continues the melodic line in the treble staff, with fingerings '1 2 1' and '1 2 1' indicated. The bass staff has a series of eighth notes with a finger number '1' below the first note. A dynamic marking *f* is present in the middle of the system.



# Prelude and Fugue.

33

## Prelude. Moderato.

VIII.

The musical score for the Prelude of a Fugue, Moderato, is presented in four systems. The notation is for a grand piano (VIII.) and is written in a key with one sharp (F#) and common time (C). The piece begins with a forte (f) dynamic and features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. The score includes various musical markings such as 'cresc.' (crescendo), 'mf' (mezzo-forte), and 'f' (forte). The piece concludes with a final cadence in the key of D major.

## Fugue.

Allegro non troppo.

Musical score for a Fugue in C major, Allegro non troppo. The score is in G-clef and C-clef, 2/4 time. It consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system starts with mezzo-forte (*mf*). The third system starts with mezzo-forte (*mf*). The fourth system starts with forte (*f*). The fifth system starts with forte (*f*). The sixth system starts with mezzo-forte (*mf*). The score includes various musical notations such as notes, rests, accidentals, and fingerings. The key signature has one sharp (F#).



This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *dim. poco a poco* (diminuendo a little by little), and *p* (piano). The notation includes many slurs, ties, and accidentals, suggesting a piece of significant technical difficulty. The page number '12124' is visible in the bottom left corner.



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